TRINITY GUILDHALL

Drum Kit 1

Pieces & Studies

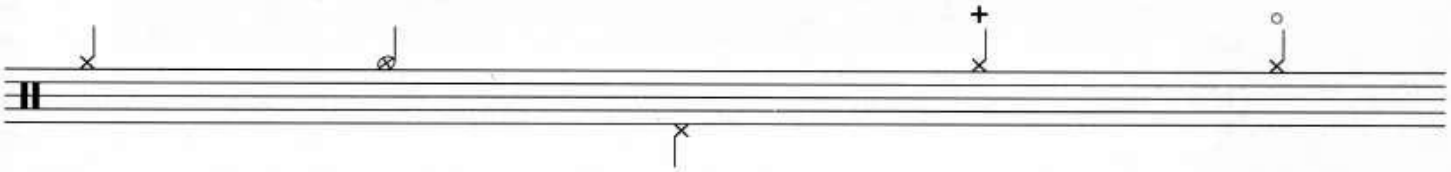
Grades 1 & 2

for Trinity Guildhall examinations **2011–2013**

Drum kit rudiments

Rudiment / Grade	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Single strokes	✓	✓	✓	✓	✓	✓	✓	✓
Double strokes	✓	✓	✓	✓	✓	✓	✓	✓
Single paradiddle	✓	✓	✓	✓	✓	✓	✓	✓
Flam		✓	✓	✓	✓	✓	✓	✓
Drag		✓	✓	✓	✓	✓	✓	✓
Four stroke ruff		✓	✓	✓	✓	✓	✓	✓
Five stroke roll			✓	✓	✓	✓	✓	✓
Seven stroke roll			✓	✓	✓	✓	✓	✓
Nine stroke roll			✓	✓	✓	✓	✓	✓
Flam tap				✓	✓	✓	✓	✓
Flam accent				✓	✓	✓	✓	✓
Flamacue				✓	✓	✓	✓	✓
Flam paradiddle				✓	✓	✓	✓	✓
Double paradiddle				✓	✓	✓	✓	✓
Paradiddle-diddle				✓	✓	✓	✓	✓
Drag and stroke					✓	✓	✓	✓
Double drag and stroke					✓	✓	✓	✓
Drag paradiddle					✓	✓	✓	✓
Single ratamacue					✓	✓	✓	✓
Double ratamacue					✓	✓	✓	✓
Triple ratamacue					✓	✓	✓	✓
Triple paradiddle						✓	✓	✓
Reverse paradiddle						✓	✓	✓
Pata fla fla							✓	✓
Swiss army triplet							✓	✓
Inward paradiddle							✓	✓

Drum kit notation key



Ride cymbal (RC)/ Hi hat (HH) | Crash cymbal (CC) | Hi hat with foot | Closed Hi hat | Open Hi hat

High tom | Mid tom | Snare drum | Floor tom | Bass drum (BD)

Ride bell | Cowbell | Rim click/ Cross stick Rim shot (RS) | Buzz roll | On the rim | Ghosted note

Performance notes

General note for both grades

Where a crash cymbal appears at the start of a bar and is followed by one-bar repeat signs ( ), the crash cymbal should **not** be played in the repeat bars. This is universally accepted as standard drum kit notation and it is the aim of the Trinity Guildhall syllabus to encourage students to become familiar with what they will be confronted with in the real world of drum kit performance.

All repeats, including those within *da capo* and *dal segno* sections, should be observed in drum kit examinations.

Grade 1

Dave Webster Grade 1 Rudimental Study

A straight 8s solo presenting the Grade 1 rudiments on the full kit.

Malcolm Ball Jack in the Box

A straight 8s feel against some syncopated backing phrases.

Andrew Tween/ Jonathan Taylor Chicano

The track starts with a steady rock beat in the A section leading to a Latin groove in the B section (bars 9–17). It is important to keep a steady count throughout the piece, especially in the unison section in bars 18–20 – keep your time steady with the click so you don't fall behind or push ahead.

The name *Chicano* comes from the crossover of Rock and Latin music, notably from people of Mexican descent, although it could cover any Latin American rock style. Typical musical examples of this would be Santana or Los Lobos.

Pete Riley/ Andy Staples Zigfunk

Based around a funk sound similar to that of New Orleans band The Meters, *Zigfunk* features a quaver-/eighth-note-based feel throughout. During the A and C sections this is played on the hi hat with occasional additional snare drum notes for punctuation, while the B section features a brief excursion onto the ride cymbal. The most challenging part is left to the end at section D, where the drum fills use single stroke semiquavers/sixteenth notes. Finally, be sure to choke the last cymbal crash to create a tight ending with the track.

Luke Wastell Monkey March

Standard march-style piece in $\frac{2}{4}$ time. Performance of this piece should convey a solid sense of time and understanding of military band marches.

Stevie Smith Sunny Side Up

This piece has a basic multi-purpose Latin groove and should be performed in a light and controlled way. Letter A has a *baion* feel and letter B gives the opportunity to improvise solo fills.

Rick Hudson Top Hat

A piece in $\frac{3}{4}$ time that develops coordination between hands and feet.

Grade 2

Dave Webster — Grade 2 Rudimental Study

All flams, drags and ruffs are to be played using alternate sticking. Use single stroke roll sticking in bars 2 and 4, double stroke roll sticking in bar 6, and paradiddle sticking in bars 9 and 10. The ruffs in bars 7, 8, 13 and 14 should be played on the 'and' of the previous beat to enable the main note to fall on the beat.

George Double — Feels Good

This is a light groove for four-piece kit. Listen to the ensemble, in particular the bass line, and let the kit part sit steadily with the track. Aim for a well-rounded tone from the drums, but do not go beyond the directed ***mf*** – let the melody come through.

Ben Beer — Down on the Floor

This piece has an alternative rock feel with fills around the kit.

Malcolm Ball — Soft Cheese

Keep a relaxed groove but tight with the backing. Listen hard in the final two bars to get used to playing the **rit.** with the backing.

Ralph Salmins — Capricorn March

This is a funky march incorporating rudiments. Stay relaxed and try to maintain a strong march feel throughout. It is important to keep the notes as even and in time as possible while making the most of the dynamics. The rolls in bars 1, 2, 43 and 44 can be played either as double stroke or multiple bounce rolls.

Keith Bartlett — Fill Drill

This piece should sparkle from start to finish and gives the perfect opportunity to show off your rock drumming skills. Take note of the dynamics and really play up the accents in bars 13–20. Keep a lively but steady tempo throughout, and make sure you don't rush towards the end as the piece increases in excitement!

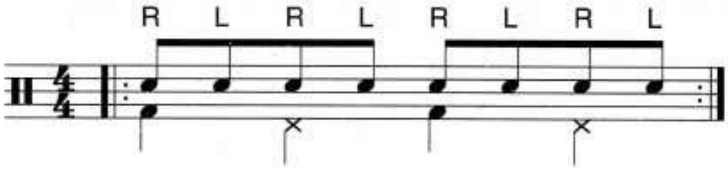
Neil Robinson — Cleverstix

A melodic solo introducing some off-beat quaver/eighth-note rhythms and use of the hi hat with foot. At bar 4 use tom rim for the click sound. Bars 17–22 should have a solid half-time feel.

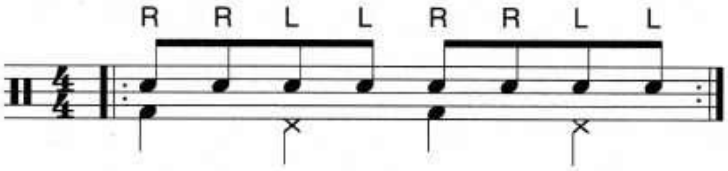
Grade 1 Rudiments

You will need to learn these rudiments to be able to play the Grade 1 Rudimental Study.

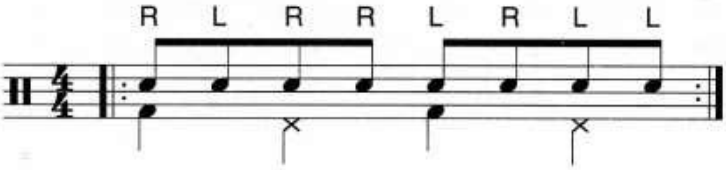
Single strokes



Double strokes



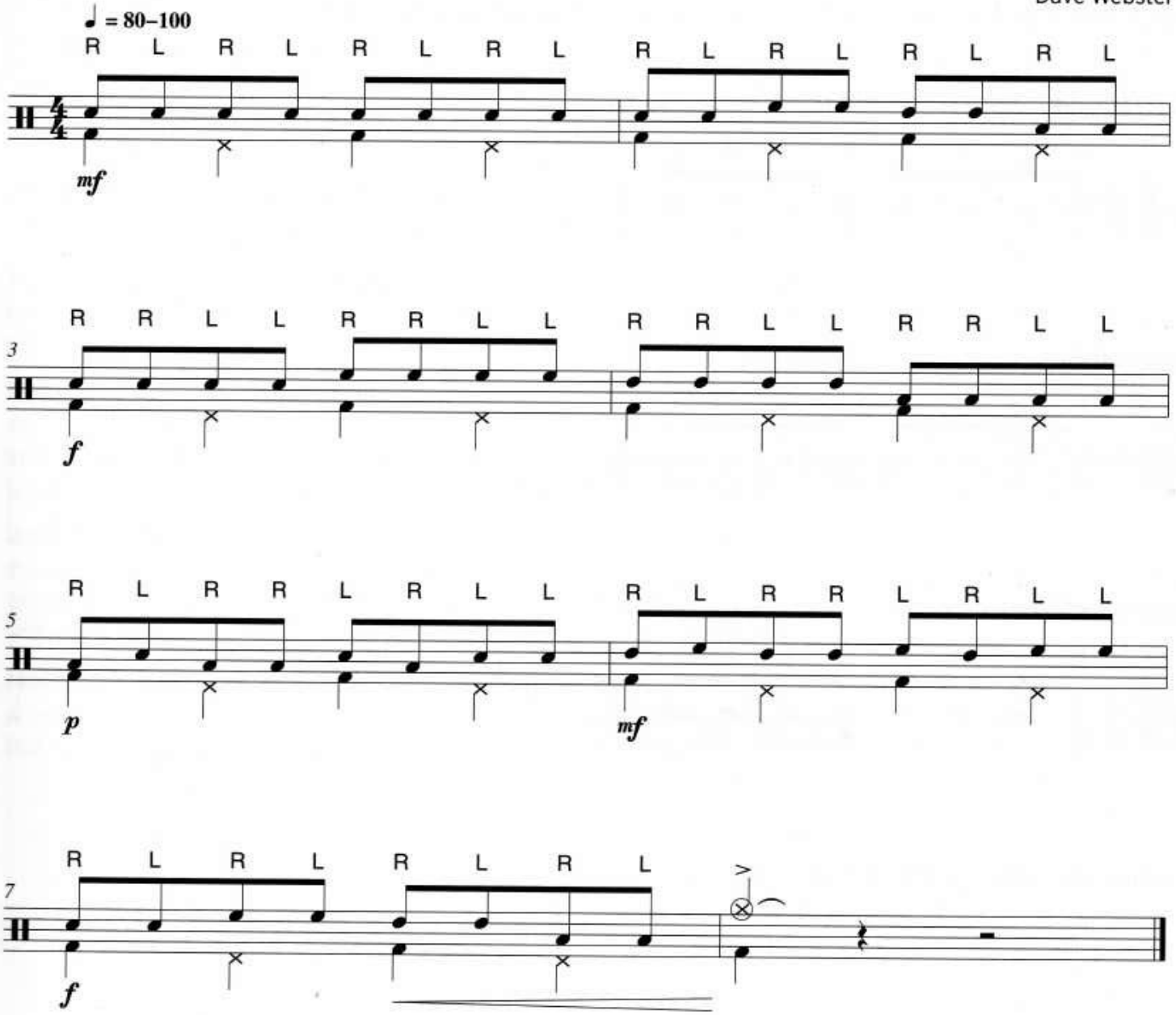
Single paradiddle



If you are left handed you may reverse the sticking.

Grade 1 Rudimental Study

Dave Webster



Remember to look at the Performance Notes on pages 5-6

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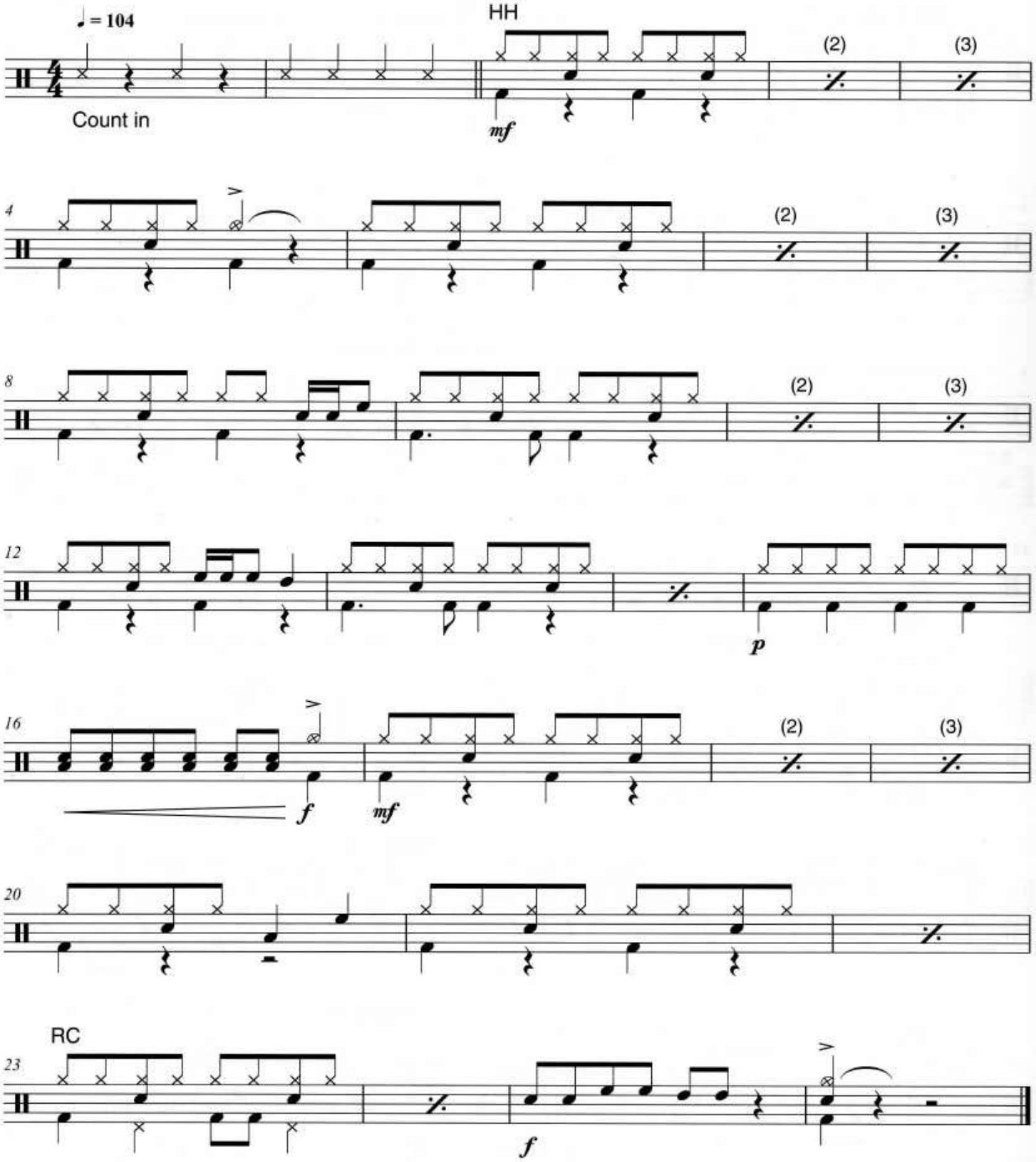
Tracks 1 and 2

Jack in the Box

Malcolm Ball



Remember to look at the Performance Notes on pages 5–6

Chicano

Andrew Tween/Jonathan Taylor

Latin Rock ♩ = 110

Count in

A HH

mf

(2) (3) (4) (5) (6)

B Bell of cymbal

C

Trashy HH

RC

Trashy HH

f

ϕ = Half-open Trashy HH.

Remember to look at the Performance Notes on pages 5-6

Tracks 5 and 6

Zigfunk

Pete Riley/Andy Staples

♩ = 80

Count in

A HH

1. 2.

B RC

C HH

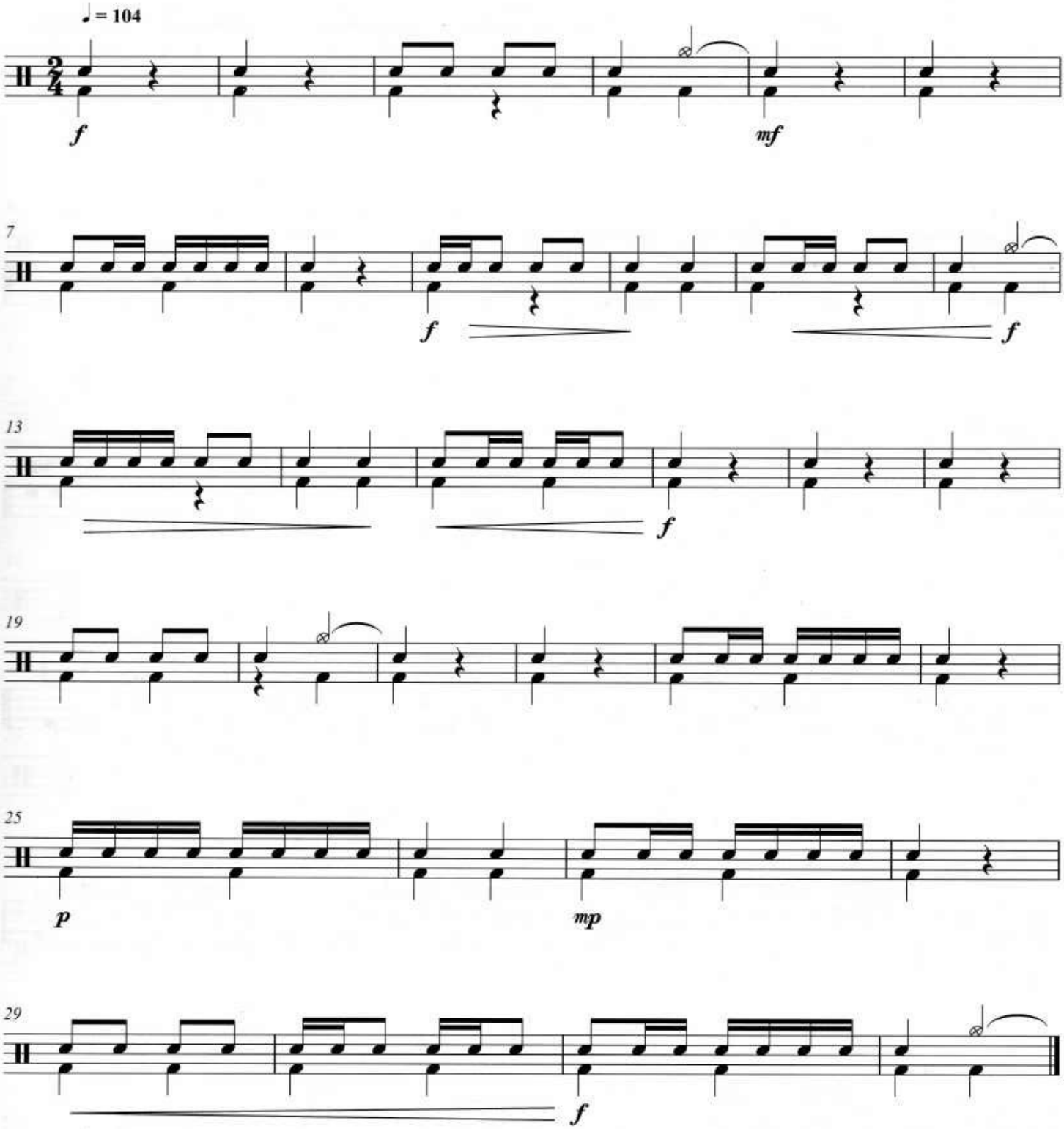
D

Play with dynamics appropriate to the music.

Remember to look at the Performance Notes on pages 5-6

Monkey March

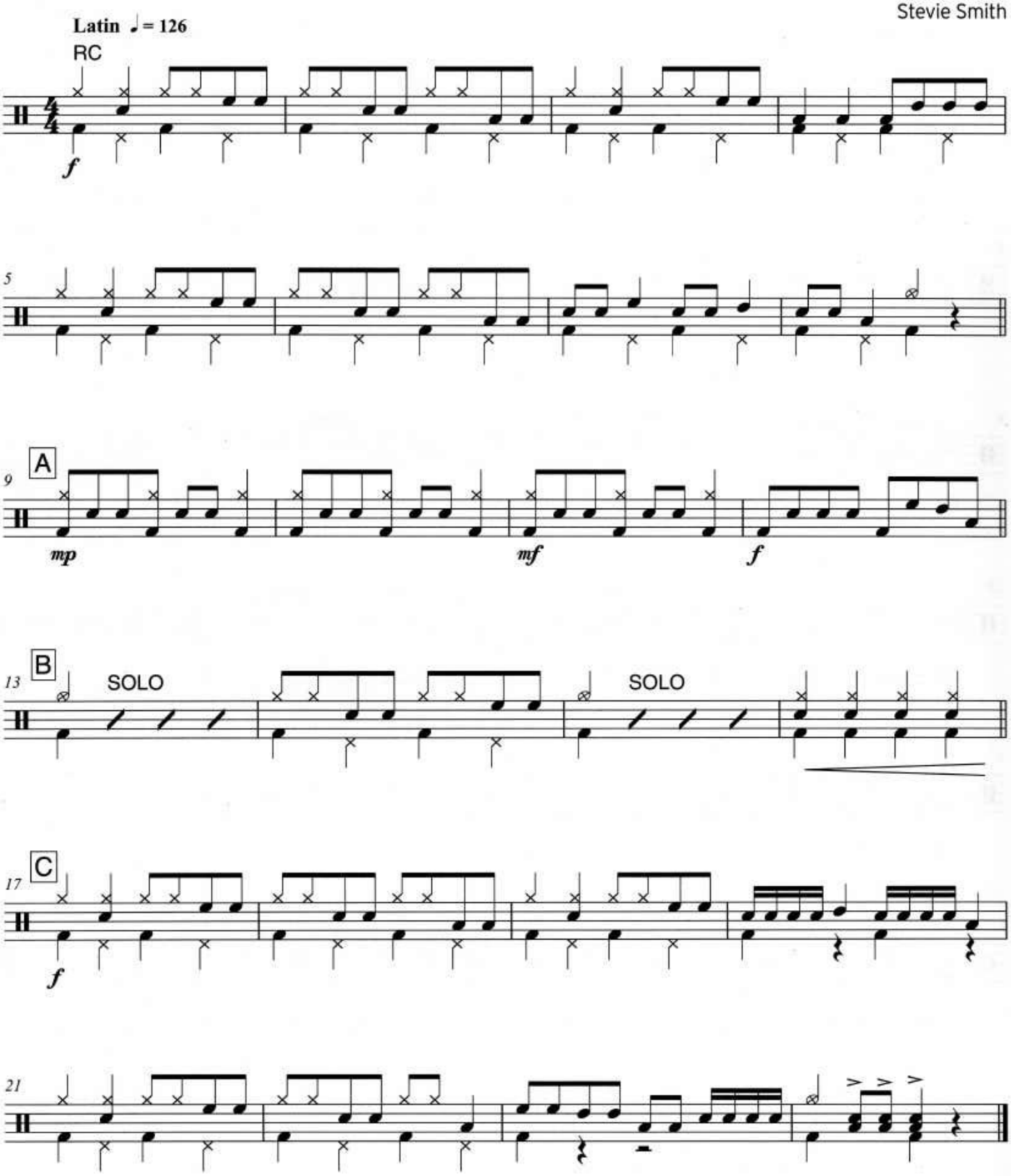
Luke Wastell



Remember to look at the Performance Notes on pages 5-6

Sunny Side Up

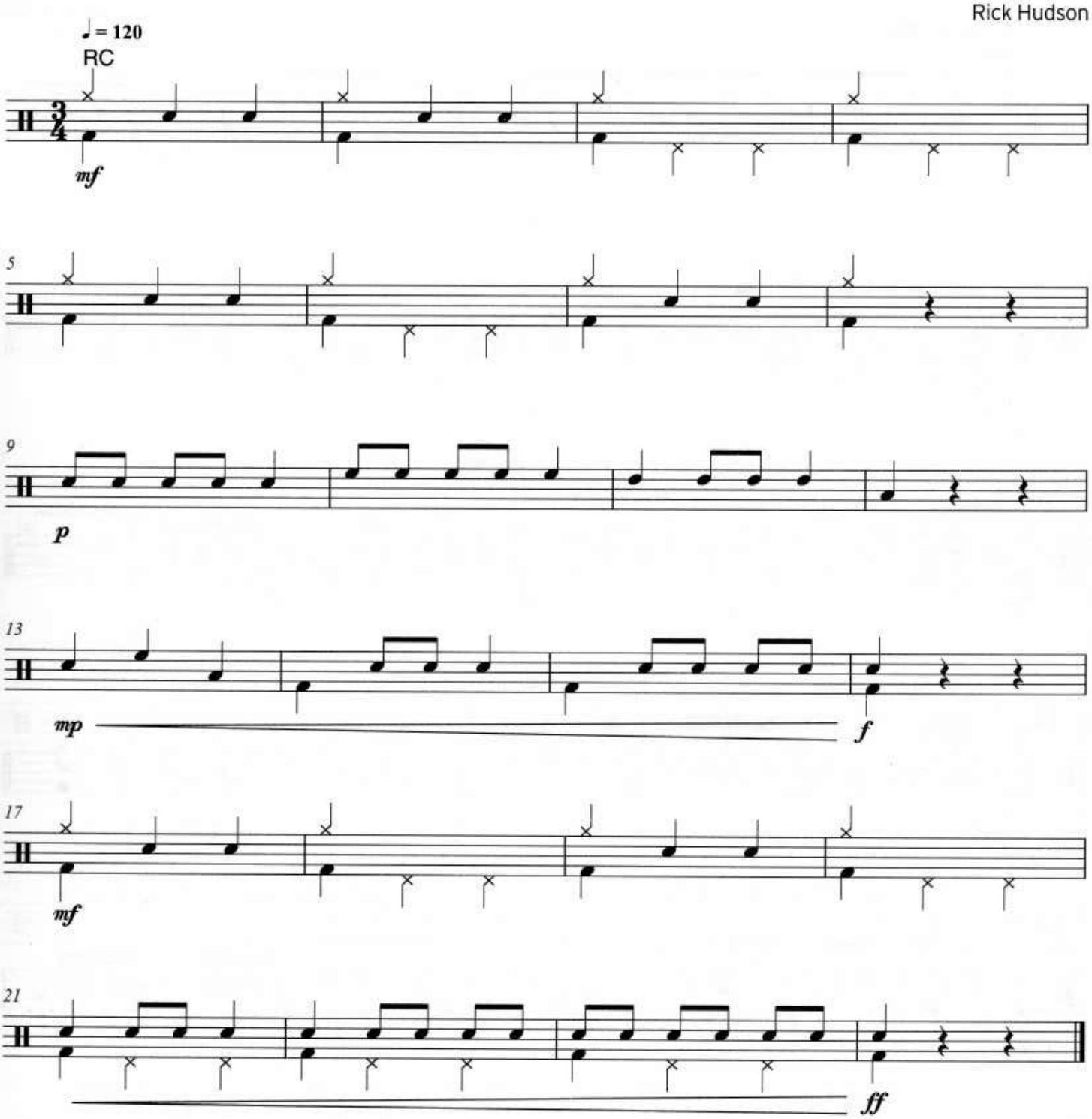
Stevie Smith



Remember to look at the Performance Notes on pages 5-6

Top Hat

Rick Hudson

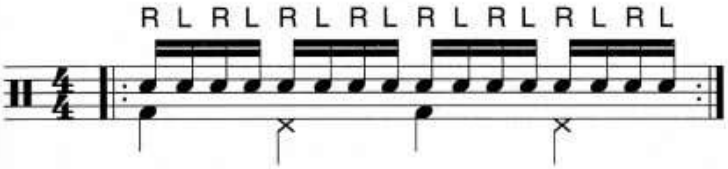


Remember to look at the Performance Notes on pages 5-6

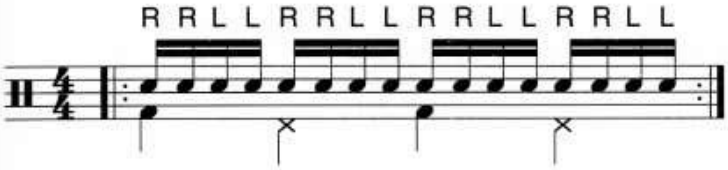
Grade 2 Rudiments

You will need to learn the following to be able to play the Grade 2 Rudimental Study.

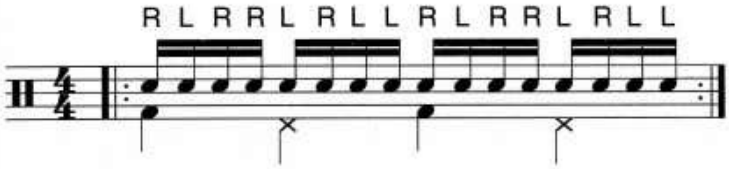
Single strokes



Double strokes

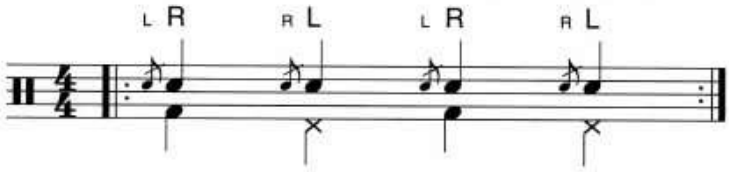


Single paradiddle

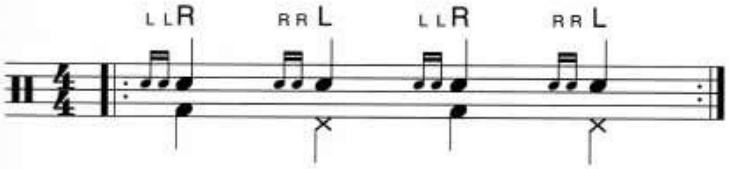


please turn over

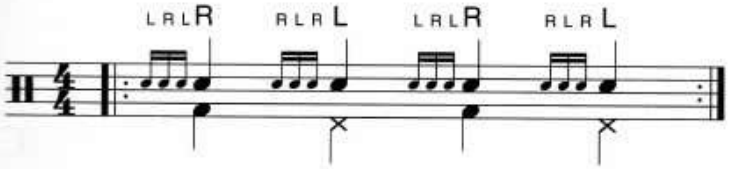
Flams



Drags

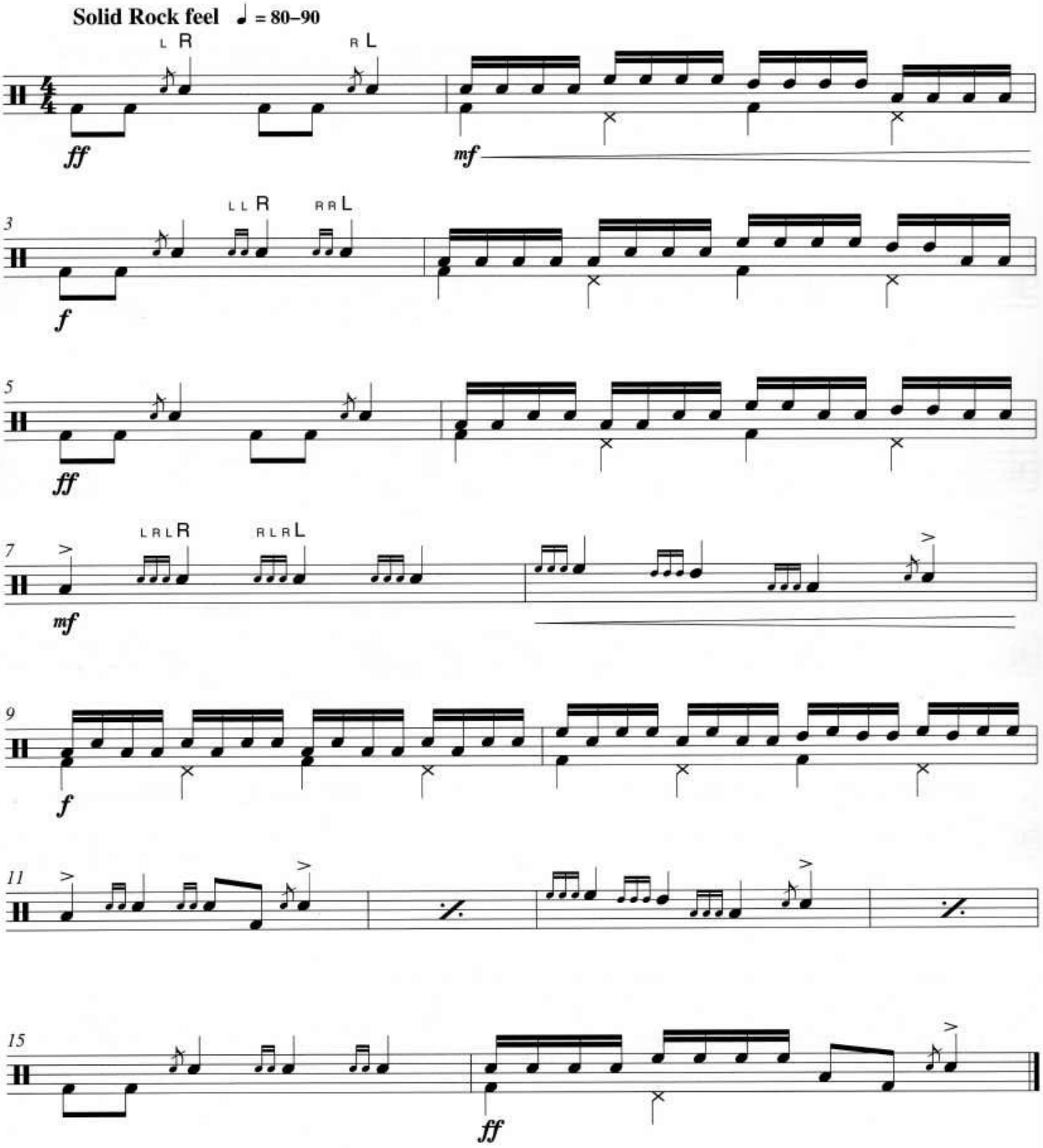


Four stroke ruffs



Grade 2 Rudimental Study

Dave Webster



Remember to look at the Performance Notes on pages 5–6

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Tracks 7 and 8

Feels Good

George Double

♩ = 96

Count in

HH

mf

3

2

7

2

11

2

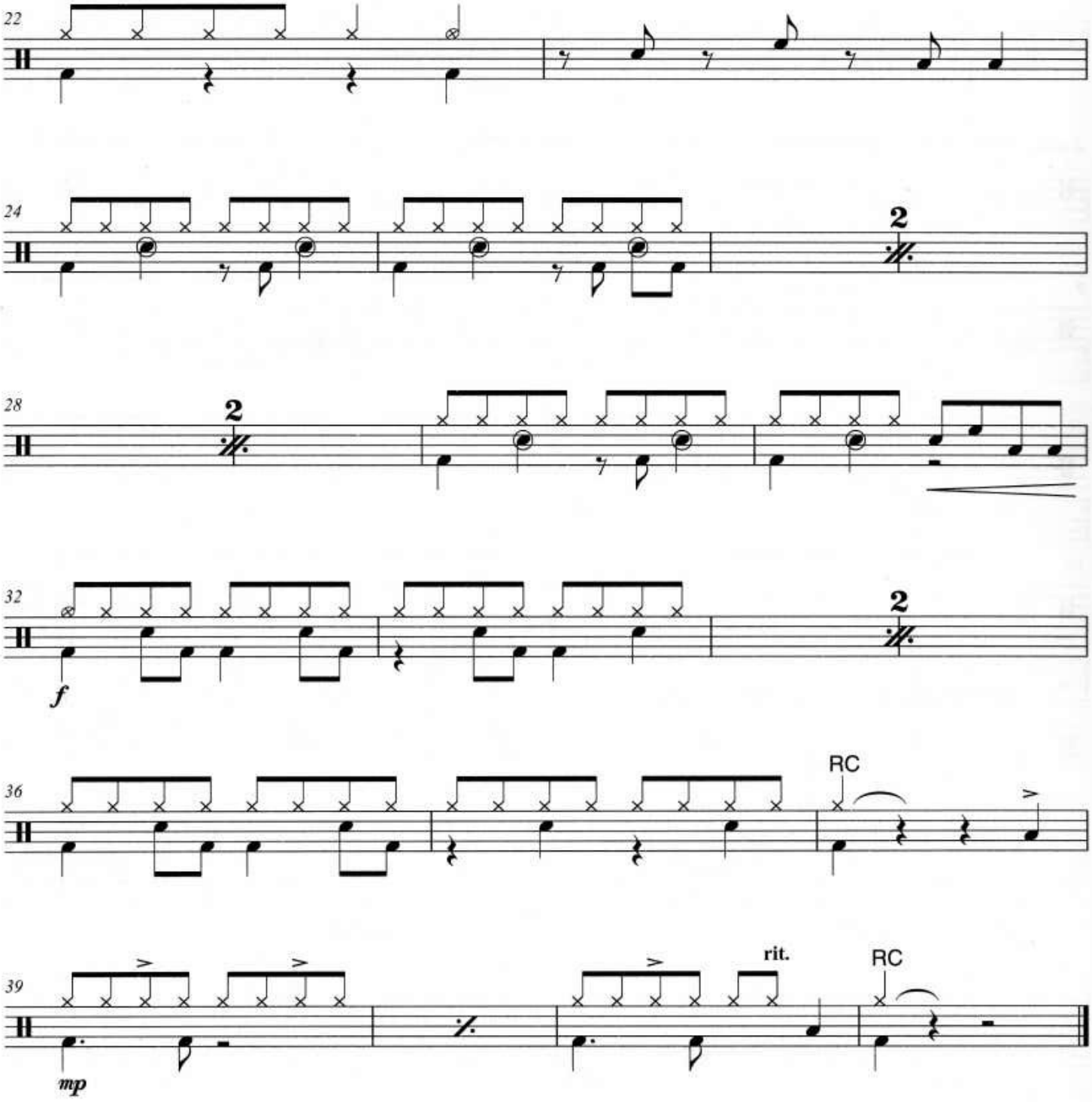
15

18

(2)

(3)

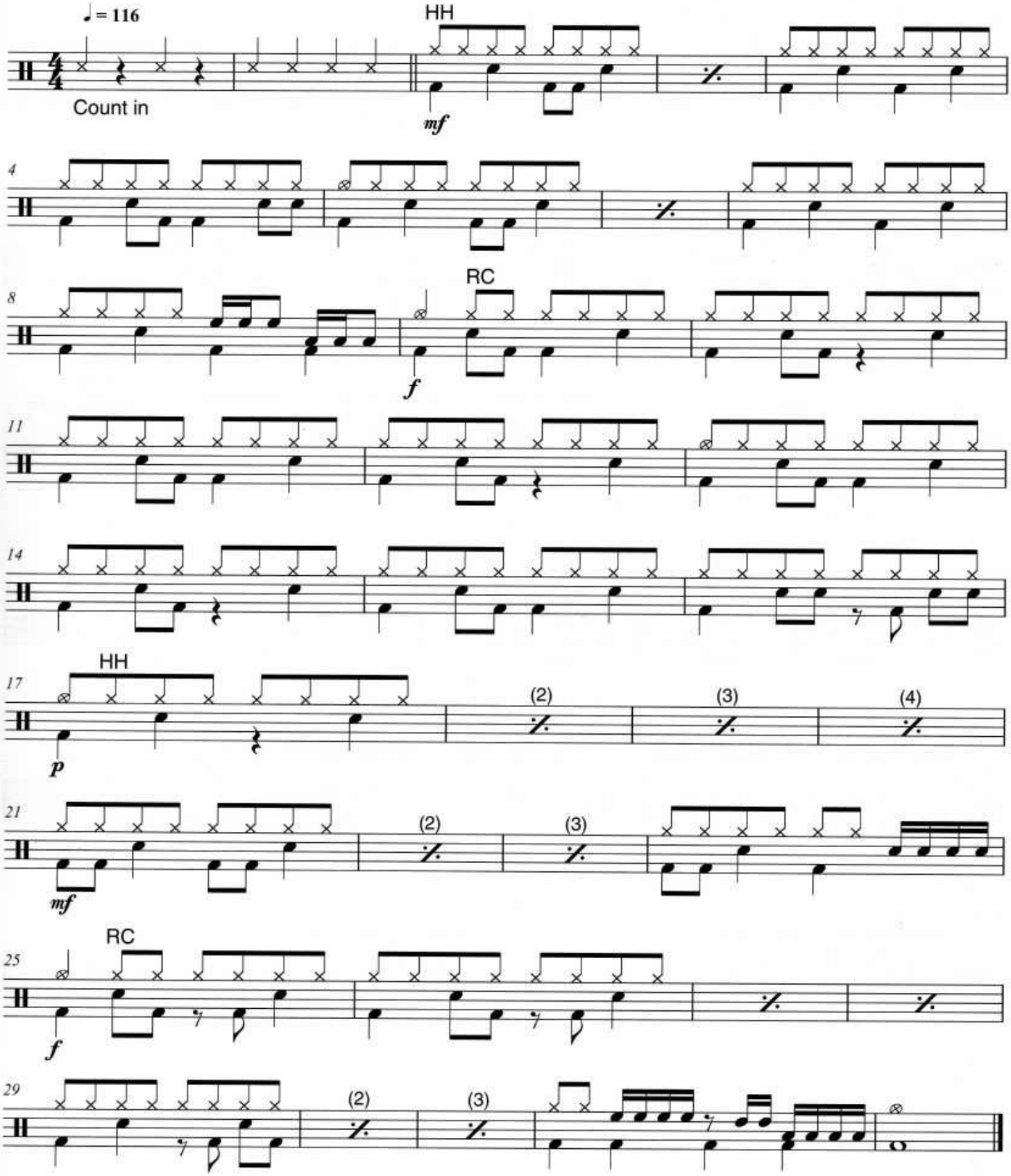
Remember to look at the Performance Notes on pages 5-6


22
24
2
28
2
32
2
f
36
RC
39
rit.
RC
mp

Tracks 9 and 10

Down on the Floor

Ben Beer



Remember to look at the Performance Notes on pages 5–6

Tracks 11 and 12

Soft Cheese

Malcolm Ball

Pop Ballad ♩ = 68

Count in

RC

HH

p

mf

(2) (3)

HH

p

(2) (3)

(2) (3)

mf

RC

(2) (3) (4)

RC (with piano)

p

mf

Bell of cymbal

p

mf

RC

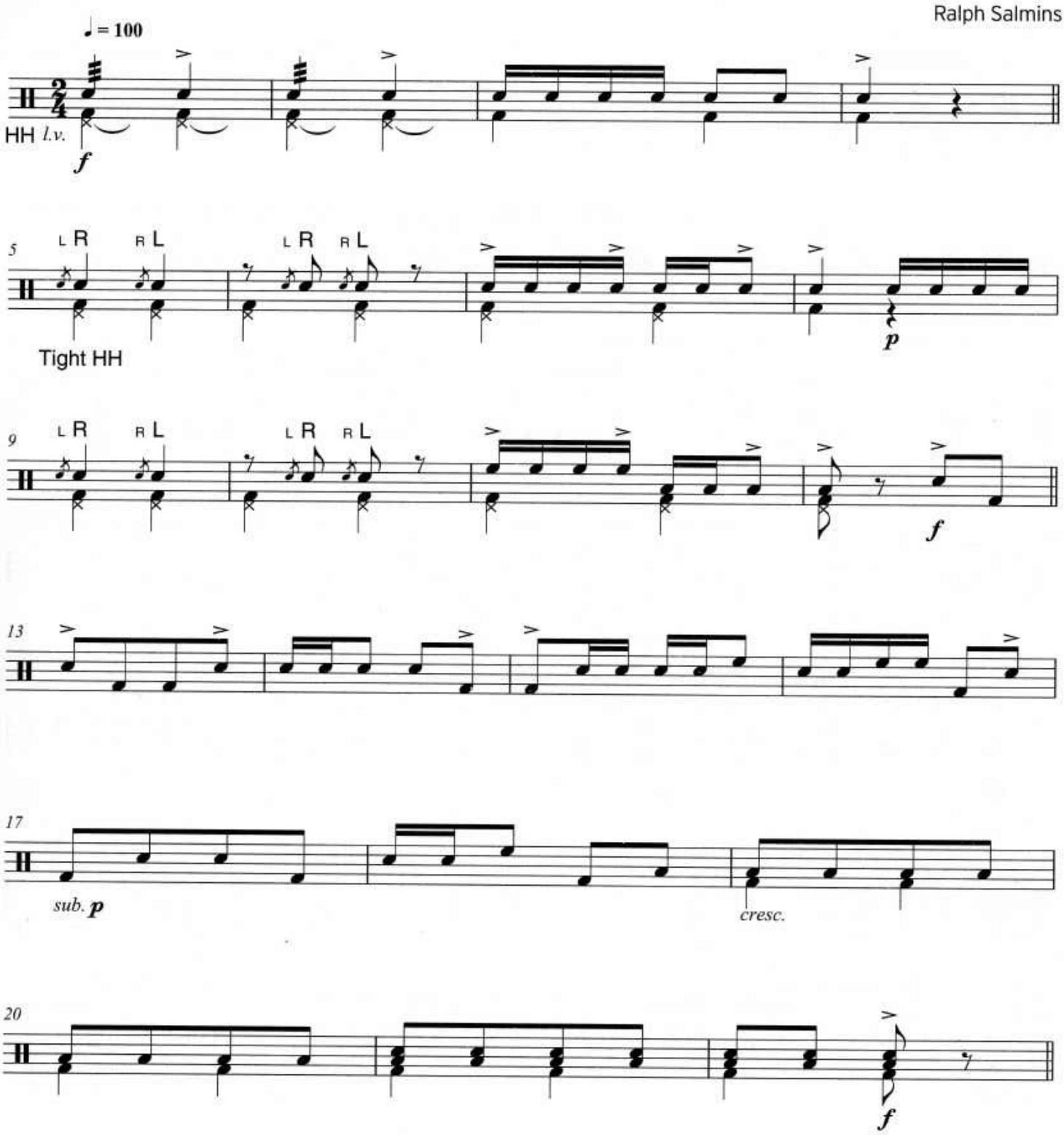
rit.

p

Remember to look at the Performance Notes on pages 5-6

Capricorn March

Ralph Salmins



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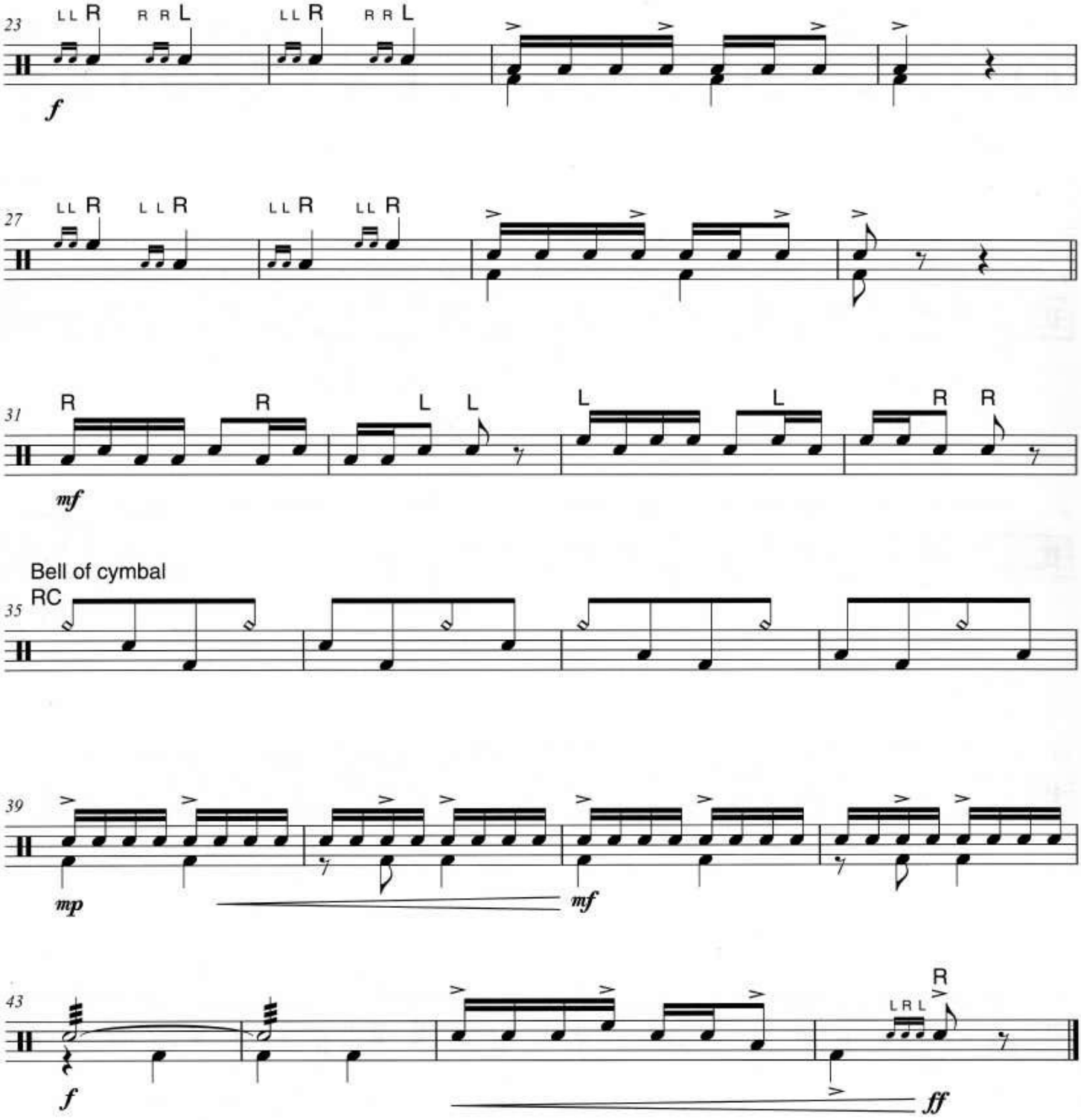
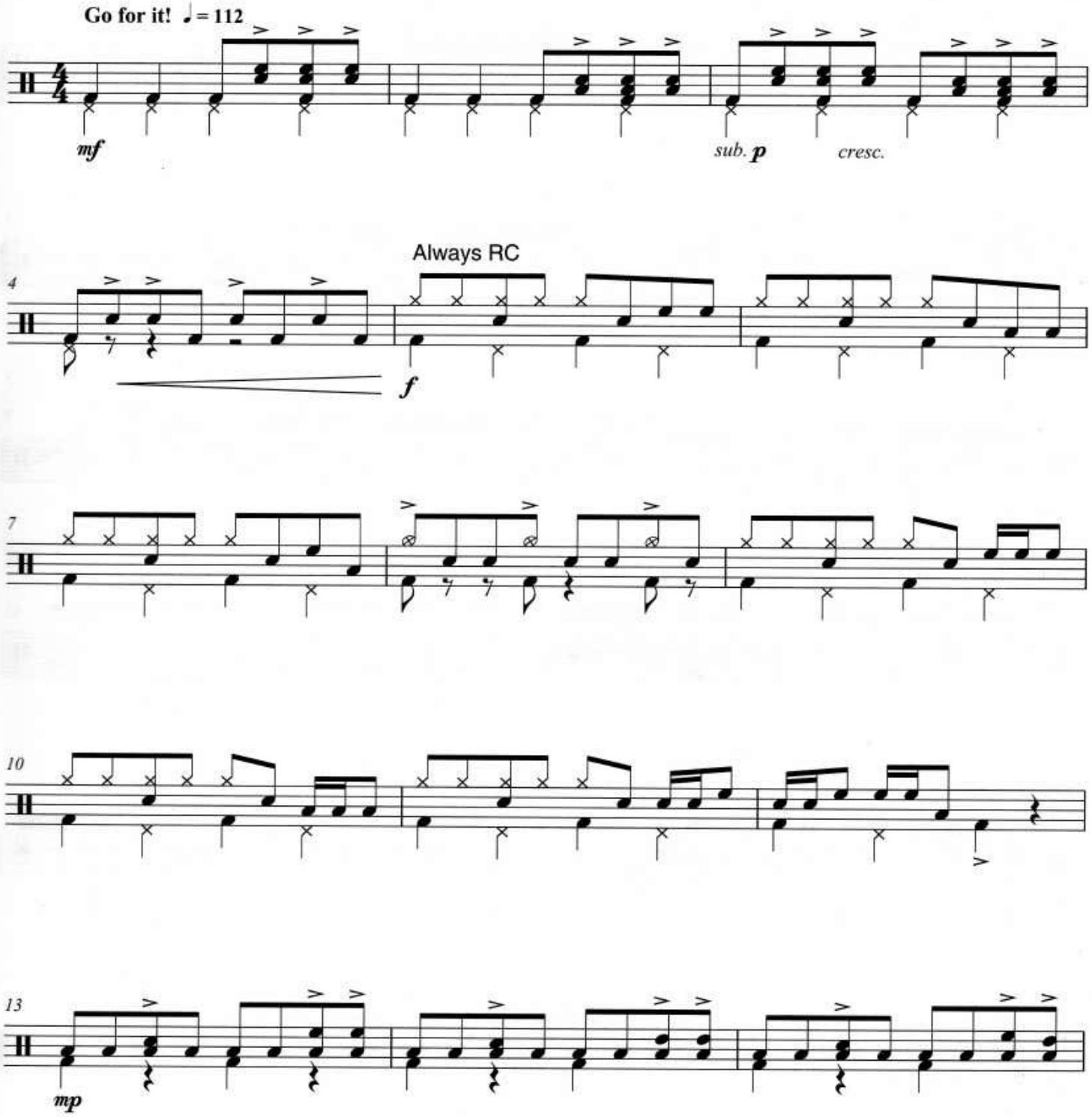

23
LL R R R L LL R R R L
f
27
LL R L L R LL R LL R
31
R R L L L L R R
mf
Bell of cymbal
RC
35
39
mp
mf
43
f
R
L R L
ff

Fill Drill

Keith Bartlett



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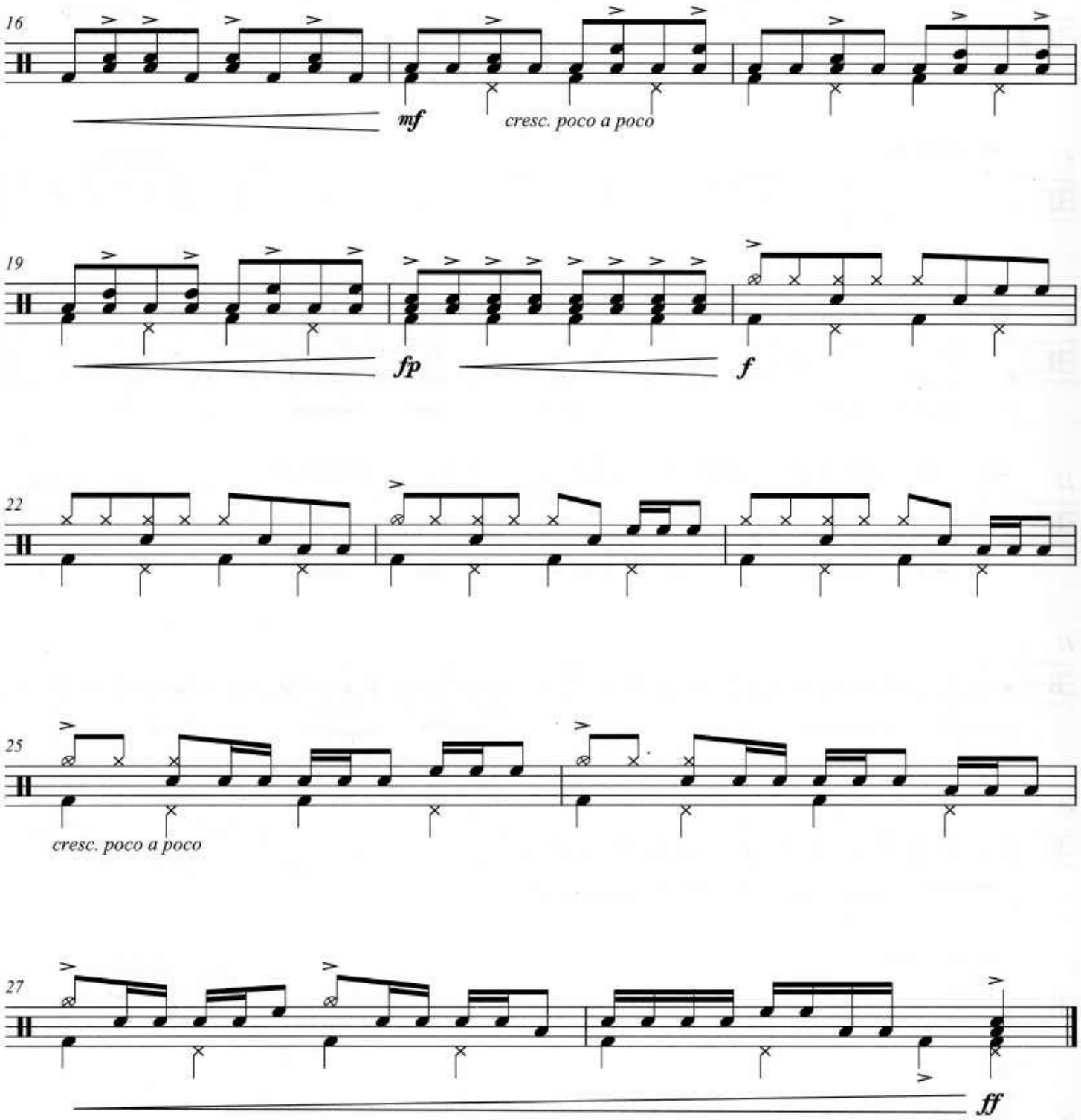
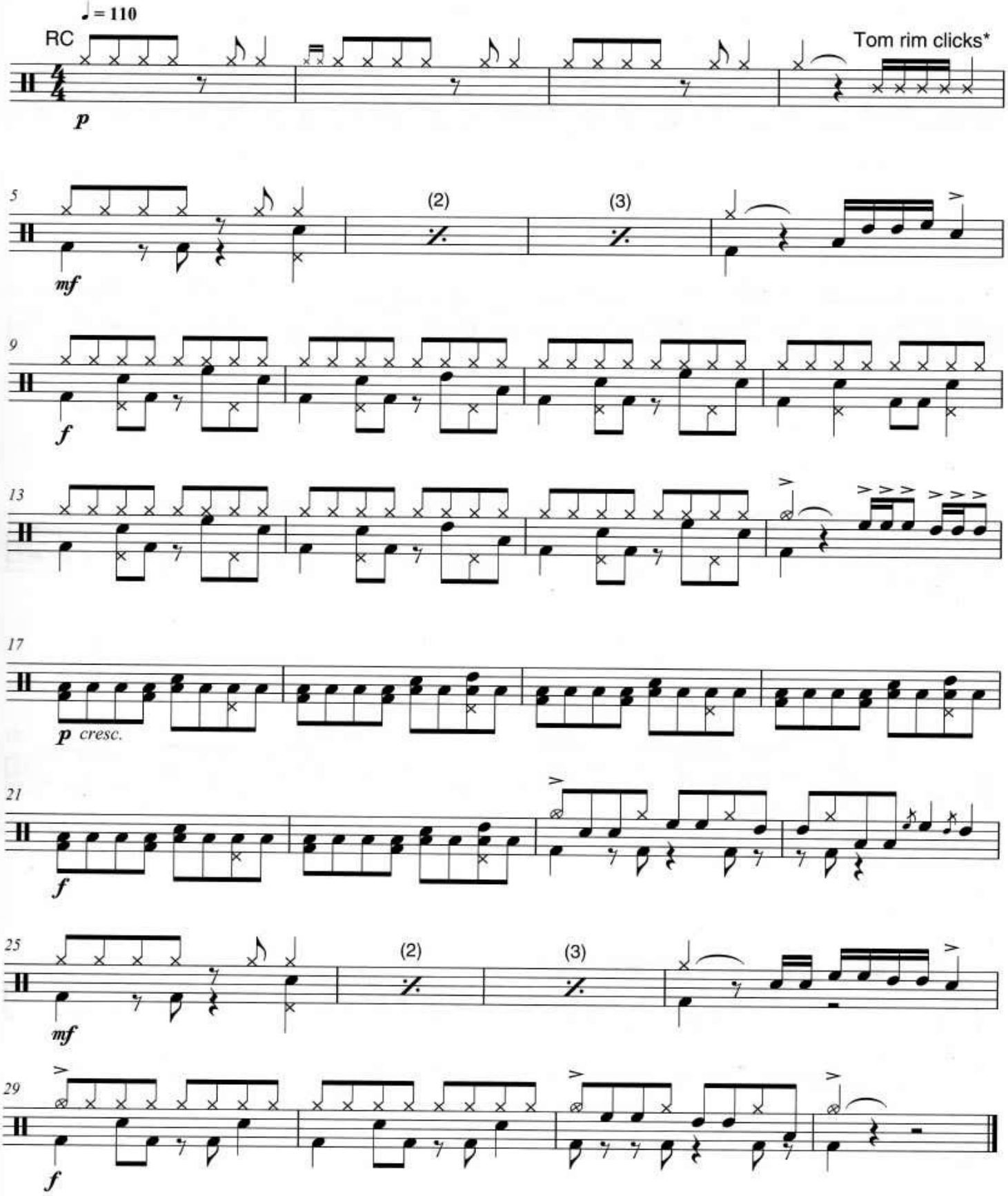

16
mf
cresc. poco a poco
19
fp
f
22
25
cresc. poco a poco
27
ff

Cleverstix

Neil Robinson



* These notes can be played on any tom.

Remember to look at the Performance Notes on pages 5-6